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THE PENTHESILEA MASTER

[PLATES XXIV-XXX]

WHEN Furtwängler published the interior of the Penthesilea Cylix in Munich (Fig. 1),¹ he was inclined to attribute the work not to an ordinary vase painter, but to some great wall painter of the Polygnotan era, so splendid was the composition and execution of this



FIGURE 1.—THE PENTHESILEA CYLIX; INTERIOR

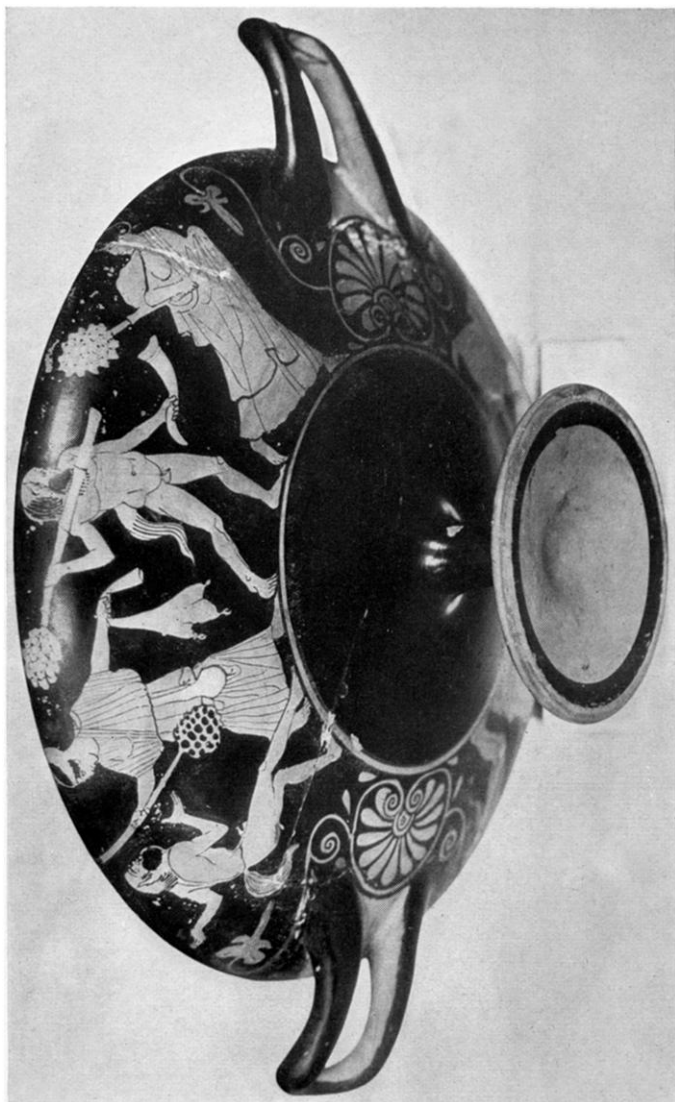
great cup. The publication of the exterior of this vase, however, which followed shortly after, brought with it a retraction of this view,² and the statement that the master of the Penthesilea cylix was not only an ordinary vase painter but that he was also a very active one whose influence was felt

from the end of the severe style to the beginning of the free style. Furtwängler cited further a long list of vases from the hand of this master, compiled by Hartwig;³ they were thirteen in number, comprising experiments in the white ground tech-

¹ Furtwängler-Reichhold, *Die Griechische Vasenmalerei*, I (1904), pl. VI, pp. 31-35.

² Furtwängler-Reichhold, *op. cit.* I, p. 282, pl. 56.

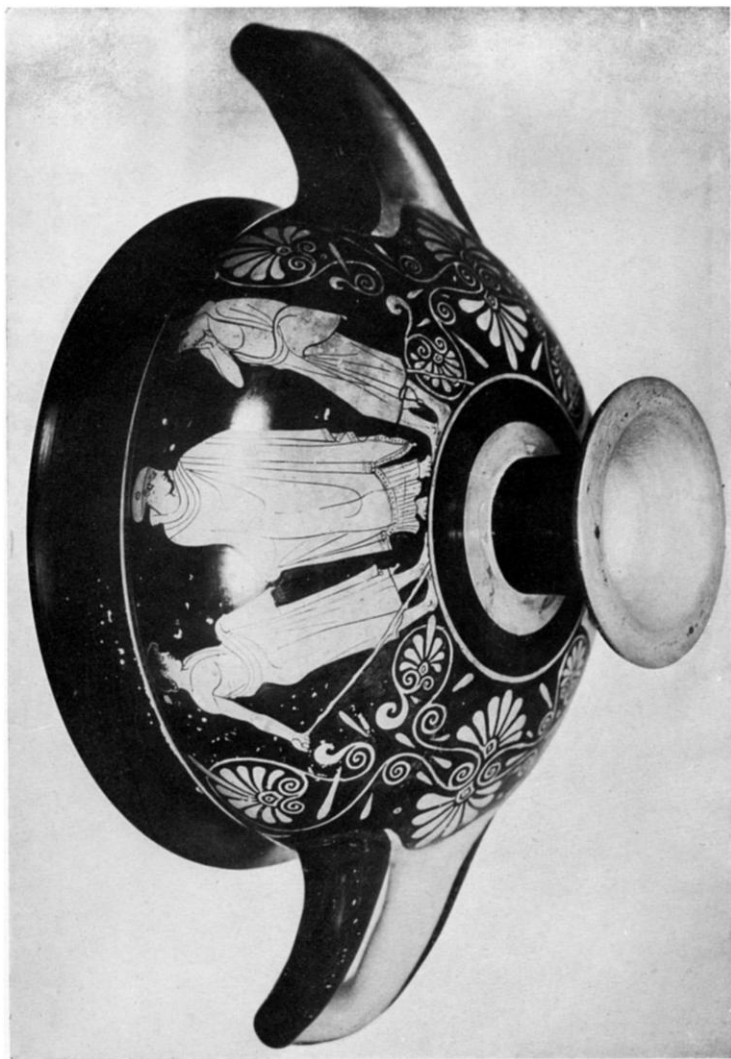
³ Hartwig, *Meisterschalen*, p. 491 Anm.; Furtwängler-Reichhold, I, 283. The list is also repeated in *A.J.A.*, 1909, 149 ff.



CYLIX IN THE MUSEUM OF FINE ARTS, BOSTON; EXTERIOR



CYLIX IN THE MUSEUM OF FINE ARTS, BOSTON; EXTERIOR, A



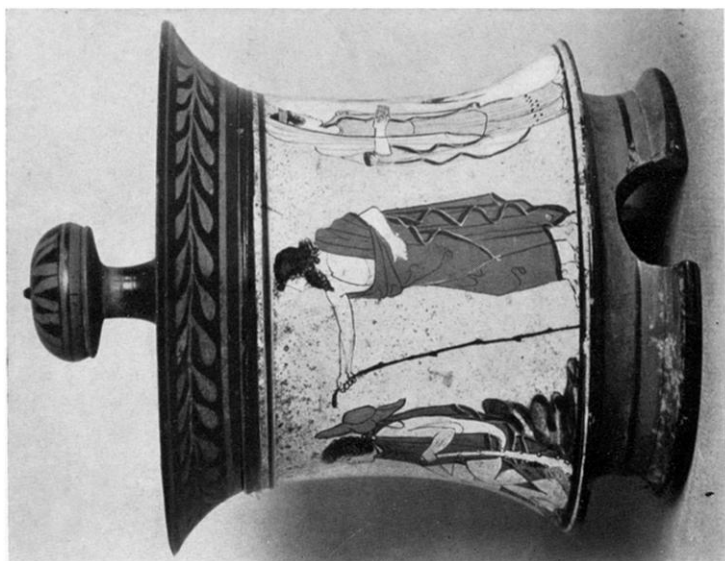
CYLIX IN THE MUSEUM OF FINE ARTS, BOSTON; EXTERIOR, B



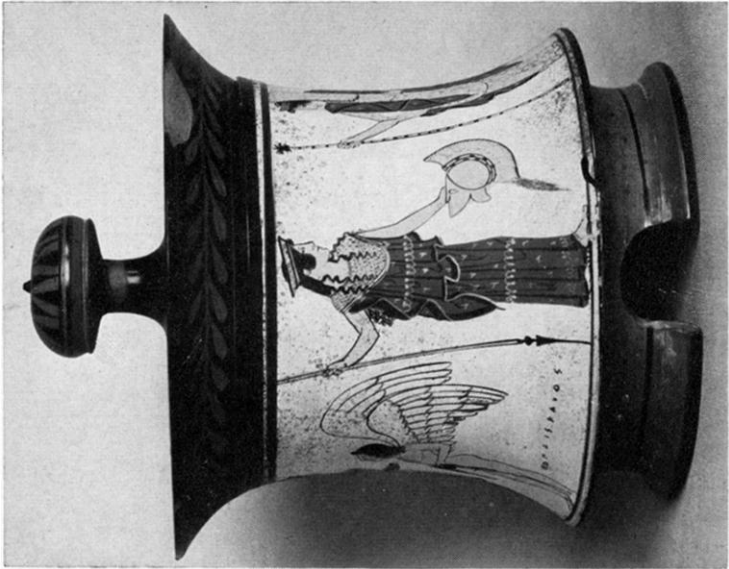
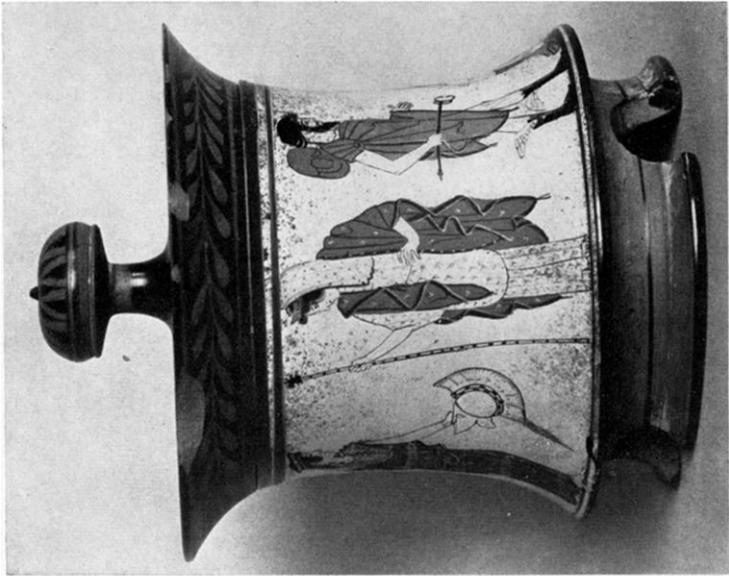
FRAGMENTARY KYLIX; BRYN MAWR COLLEGE



CYLIX IN THE MUSEUM OF FINE ARTS, BOSTON; COVER



PYXIS IN THE METROPOLITAN MUSEUM



PYXIS IN THE METROPOLITAN MUSEUM

nique and the employment of colors on the ordinary clay. One of these works was executed in the factory of Euphronios; others showed the influence of the sculpture of Phidias and of the wall painting in the Polygnotan era. Two points stood out clearly in Furtwängler's account of our master; first, that he was a great transitional artist who frequently transcended the limits of ordinary vase-painting by a certain largeness of style; secondly, that his exteriors were often hasty and showed a certain fondness for youths with horses.

Neither Hartwig nor Furtwängler gave to this master any name other than the Penthesilea master from his greatest work. More recently Perrot has wished to identify him with Brygos¹ because of a certain similarity in composition combined with a like freedom in execution and a fondness for color. One of the best discussions of our master is by Buschor,² who terms this artist the "Pferdemeister." His predecessor and model in the factory of Euphronios was Onesimos who also had a predilection for horses. Furthermore, although the exteriors of the "Pferdemeister" are more hastily executed than the interior designs, both are by the same artist; the Penthesilea Master and the "Pferdemeister" are in no wise to be distinguished from one another. In Buschor's opinion, the Orpheus cylix found on the Acropolis forms the bridge connecting the exterior and interior of these vases with the hand of one master.

The present article is an attempt to add a number of vases from the hand of this master to the collection already existing. An examination of Greek vases in our leading museums shows that America possesses almost as many examples of this painter's work as Europe. Furthermore, these vases indicate that the Penthesilea master was interested not only in various techniques but also in different shapes for his vases. My list adds cotylae, a pyxis, a cylix without the foot, one with a cover, one with a very deep bowl and offset neck, and a kalpis. I hope in addition to show that the style of the Penthesilea master is individual and apart from that of Brygos, and that he was probably the head of a great factory.³

¹ Perrot and Chipiez, *Histoire de l'Art dans l'Antiquité*, X (1914), pp. 604 ff.

² Buschor, *Griechische Vasenmalerei*, München, 1914, pp. 188 ff., cf. *ib.* pp. 170, 179, 185.

³ I am indebted to the authorities of the Metropolitan Museum and the Boston Museum of Fine Arts for permission to publish vases included in this article. I desire in this place to express my gratitude for this privilege. I

As the cylix is the form commonly employed by our master we shall consider first the cylices coming from his hand.

1. Cylix in the Boston Museum of Fine Arts.¹ Diam. 0.270 m.

Interior: (Fig. 2). At the left, a youth with mantle drawn up at the back of his neck and thrown over his left arm and cane in front, leans on a staff and converses with a seated woman. She wears a black bordered himation over her chiton and a covering



FIGURE 2.—CYLIX IN THE MUSEUM OF FINE ARTS, BOSTON; INTERIOR

over her head. In her hands she holds out two round objects, owe my thanks especially to Mr. L. D. Caskey, Curator of Classical Antiquities in the Boston Museum, to Miss Gisela M. A. Richter, Assistant Curator of Classical Antiquities in the Metropolitan Museum, and to Mr. Ashton Sanborn for aid in innumerable ways in my work in the Boston and New York Museums.

¹ I am indebted for this reference to Mr. L. D. Caskey who informs me that Mr. J. D. Beazley assigned the cylix in question to the Penthesilea Master.

presumably apples. At the extreme left in the field is a table with a flask or jug upon it; in the middle of the field, a fillet is hung.

The youth's hair is long and curly and like the woman's is done with a thinned varnish about the face and at the ends. Characteristic of both figures are the pouting lips, the eye of the developed transitional type without the line over the upper lid and the nostril line which gives a pinched effect to the nose. No relief lines are used for the profile. The pattern surrounding the design is the double meander, in groups of nine, ten, and eleven meanders with red cross squares.

Exterior: (a) Two pairs of satyrs and Maenads (PLATE XXIV). At the left a bald-headed satyr, left hand extended in rear, right held out towards a Maenad before him, moves slyly toward her. She withdraws hastily to the right. In her right hand she bears a thyrsus, in her left a wine skin. She wears an Ionic chiton with a kind of apron, and a kerchief binding her hair. At the right a second satyr brandishing a thyrsus in his right and a keras in his left hand, approaches left toward a second Maenad. Her right hand holds a thyrsus, while her left is concealed beneath her garment.

(b) Almost the same design is repeated on (b) except that the figures are interchanged. The first Maenad wears a cap, the second a dotted kerchief. One satyr appears to be beating time with his hands as if for dancing. Around the design is a simple reserved circle.

Under each handle is a single palmette with tendrils and a vine leaf; on one side beside the leaf, an ivy spray. The execution of the whole vase is hasty.

2. Cylix in the Bibliothèque Nationale, Paris,¹ formerly in the possession of the Duc de Luynes.

Interior: Maenad, head turned to left, wearing chiton and himation, rests her thyrsus, held in her right hand, on the ground.

Exterior: (a) Bearded man at left clad in chiton with himation thrown over left shoulder, and with staff in right hand, converses with a woman who moves away hastily to right with both hands outspread as if in protest. She wears a chiton with a border of dots that passes around the neck, down the middle of the

¹ De Ridder, *Cat. des Vases de la Bibl. Nat.* II, p. 484, No. 820; *Monumenti d. Istituto*, I (1829), pl. IX; *Annali*, 1829, p. 290; De Witte, *Elite Céramogr.* I, p. 40; II, p. 52; De Luynes, *Cat.*, pl. 27, No. 682.

sleeve, and around the waist. Over the chiton is worn an himation with black border. The scene is interpreted as Athena fleeing from Hephaestus, but there are no attributes to suggest a mythological significance. The hair of the man is long, ending in curls, and his head is bound round with a fillet; the woman's hair is done into a low knot on her neck with a fillet passing around her head. The outspread hands, profiles, lips and hair are characteristic of our master.

(b) Bearded man wresting a lyre from a youth, interpreted as Apollo and Hermes disputing the lyre, again with no attributes for the figures save the lyre which might belong to Apollo. At the left a bearded man with hair bound with a fillet and done in a low knot holds a youth with his left hand and moves as if to take his lyre with his right hand. The man is nude, except for a mantle across his shoulders, and the youth is entirely nude, with a black bordered mantle thrown over his left arm. The position of the elderly man suggests intoxication. An inscription is thrice repeated, in two lines in each case, and evidently intended for $\delta \pi \alpha \iota \varsigma \kappa \alpha \lambda \acute{o} \varsigma$, though the letters are very confused. Characteristic of our master is the long hair ending in curls, the typical profile and the treatment of anatomical details.

3. Cylix in the Boston Museum, with offset lip, deep bowl and relatively large foot. Height 0.155 m.; Diam. 0.224 m.; Shape, *Br. Mus. Cat.* II, p. 5, fig. 16.

Interior: Maiden with staff in right, oenochoe in left, stands with body facing front, head to left. She wears an Ionic chiton with a black bordered himation above and a dotted kerchief around her hair. Around the design a simple circle.

Exterior: (a; PLATE XXV) Maiden between two youths in conversation. She wears an Ionic chiton with overfold and a mantle drawn up over her head at the back. Her hair is done in a high knot with a fillet reserved in the color of the clay. Her right hand is raised, though both hands are concealed beneath the drapery. She stands in a frontal position with head turned to right engaging the youth at the right in conversation. He wears a mantle which leaves his right shoulder bare, and rests a staff on his left hand, holding out an empty wine skin in his right. The youth at the left is represented in profile view. His mantle leaves his right shoulder bare, and he holds out some object, now missing, in his right hand.

b; (PLATE XXVI) Scene similar to (a), though somewhat less

careful. In the centre is a maiden wearing a sakkos with a small circle and dot in the centre of it. She is clad in an Ionic chiton under an himation with border of black dots; little of the chiton is visible, the himation almost enveloping her. She converses with a youth to the right who leans his chin on his right hand while his left hand is covered by his mantle. His breast and right shoulder are bare. At the left is a second youth with mantle over his left shoulder, leaving the right shoulder bare.

The work of this cylix is very fine. The drawing of the maiden in (a) is especially well rendered, the relief lines of the drapery showing good workmanship. Above the designs and immediately below the offset lip a fine egg pattern passes around the vase. Beneath the handles a double palmette with spirals and single palmette from each side, separates the design. The potter's work, as well as the painter's, is of splendid quality. Typical of our master is the dilute wash for the hair and the muscles, the profiles, palmettes, etc.¹

4. Cylix in the British Museum.² The cylix is one of unusual dimensions, as are many of the vases of this master, but the drawing is rough and careless. Brown is used for inner markings and for the folds of the dress of Eos. Beneath the handles are single palmettes with tendrils.

Interior: Eos pursuing Cephalus. At left Eos, wearing a dotted Ionic chiton undergirt, a dotted cap and an himation over her shoulder, runs to right, wings folded, and seizes Cephalus who flees, looking back. The composition is similar to that found in (b) of 2. Cephalus wears a mantle which leaves the right shoulder free. His long hair is looped up over his ears with curls about his face.

The exterior represents groups of men and youths conversing. All the figures wear mantles which leave the right arm free.

The figure of Eos is similar to figures which we shall note later; Cephalus is the typical youth of the Penthesilea master. The interior is enclosed within a circle of sets of seven to ten meanders separated by red cross squares.

5. (PLATE XXVII) Fragmentary cylix in the possession of Bryn Mawr College (R. 1827), from Orvieto and once in the Bour-

¹ Cf. with the youths of this vase esp. Furtw.-Reich. 56, though the work of the Boston vase is of a finer quality.

² *Br. Mus. Cat.* III, E. 72; Murray, *Designs from Greek Vases in the British Museum*, No. 50, pl. XIII, interior; exterior unpublished.

gignon Collection, Diam. 9 in. = 0.228 m. The figure in the interior of this cylix is similar to the figure of Eos in 4. Within a circle composed of sets of six and seven meanders separated by red cross squares, a Victory flies toward an altar at the right. She wears an Ionic chiton, a black bordered himation draped over her left shoulder, and a dotted cap. In her right hand she carries an oenochoe, in her left a phiale. The fire on the altar is done in a purplish tone and there are marks of sacrificial blood on the altar in the same color. The Eos of 4 is especially similar to the Victory of our cylix in the proportions of the figure, the treatment of the wings, the profile, sakkos and the like.

Exterior: Scenes of combat between Greeks and Amazons.

(a) In the centre a bearded warrior wearing helmet, and cuirass over a short chiton, is attacked by an Amazon to the right and has fallen on his knees. His shield is held on his outstretched left arm, the inner side facing out; his right hand holds a sword, the tip of which is planted in the ground. At the right a trim Amazonian figure clad in Scythian garb and wearing a quiver rushes on her opponent raising her axe over her head with both hands ready for a blow. At the left the legs of a third figure are visible. Two circles around the shield are incised.

(b) In the centre a fallen Greek with helmet, cuirass, and a shield with a serpent as emblem, brandishes a short sword in his upraised right hand and combats a warrior at the left. Of this opponent only the legs and foreshortened shield with spear point remain. At the right a figure wearing anaxyrides draws a bow; the left foot is forward and the weight rests on the right foot.

Under the handles is a palmette with tendrils, from each side of which another palmette rises. A second palmette was probably above the central one.

The technique of the Bryn Mawr vase is strongly reminiscent of vases assigned to Onesimos,¹ with whom our Master worked in the factory of Euphronios. The exterior of the vase may have been painted by Onesimos. Especially the relief lines about the profiles, which the Penthesilea Master does not use, are characteristic of Onesimos, no less than the poses of the figures, the drawing of hands, of feet, and upper eye-lids.

6. With the two vases just discussed should be compared the cylix in the Museum of Natural Sciences in Philadelphia,

¹ Hartwig, *Meistersch*, pls. 54, 55, 56, 1.

already published.¹ This vase is similar in subject matter to 4 and in execution is very close to 4 and 5.

7. Cylix in the Metropolitan Museum, New York. The form is that of the cylix with offset lip, no stem, and a very low foot.

(a; Fig. 3) Eos pursuing Cephalus. At the left a youth, wearing a mantle which covers his left hand and leaves his right shoulder bare, moves hastily to the right. His hair is long, ending in curls, and is treated like Apollo's on the Tityos cylix in Munich. He holds out a lyre in his right hand. At the right Eos with folded wings runs hastily toward him and grasps



FIGURE 3.—CYLIX IN THE METROPOLITAN MUSEUM

him with her right hand. The left hand is outstretched in a fashion characteristic of our master. Eos wears the Ionic chiton undergirt. The position of the left leg of the youth is also to be noted here as a favorite position which the Penthesilea master often affects, the knee turned in and the ankle thrown forward; this is best seen on the exterior of the Penthesilea cylix.

(b) Scene similar to (a). Eos pursues Cephalus with both hands outstretched. She wears the sakkos in this case, whereas

¹ *A.J.A.* 1909, p. 142.

in (a) her hair is done in the fashion of Apollo's on the Tityos vase.

Beneath each handle, single palmettes with tendrils and palmettes from each side. The likeness in detail to the exterior of the Penthesilea cylix and the interior of the Apollo and Tityos vase is very striking in this example.¹

8 and 9. Cylices in Philadelphia in the Pennsylvania University Museum.²

8, Interior: Two women clad in the chiton and himation. The one at the left wears a sakkos and looks in astonishment at the other who tosses an object in her left hand, perhaps in juggling.³ Around the design, meanders with red cross squares. An unusual feature is the decoration of ivy leaves in red just within the rim.

Exterior: Two groups of five individuals; youths swathed in mantles which leave the right arm free, in conversation with women garbed as within. Beneath the handles, palmettes in triangular arrangement with tendrils and ivy leaf. The vase is defaced in part.

9, Interior: Two youths wrapped in himatia, conversing. The one on the left leans on a staff.

Exterior: Two groups of three figures each. In the centre in each case is a Victory with a youth on either side. The youths have mantles which leave the right shoulder bare. On one side the Nike wears a cap, a dotted chiton and himation, and she flies with spread wings. In front of her is a stool. Near the palmette is an olive branch, just as there is in 1 an ivy branch. Mr. Bates notes the pouting lips, the treatment of the eye, and the ivy wreath around the rim of 8 as characteristic of our master. He regards the work, however, as well as that of the Hamburg cylix, as coming from the school of the Penthesilea Master.

10. Cylix in the Metropolitan Museum, New York.⁴ In-

¹ Furtw.-Reich., pls. 55, 56.

² I find that these cylices have already been pointed out as works of the Penthesilea Master by Furtwängler, *Sitzb. d. Münchener Akad.* 1905, p. 259, 'Antiken in Amerika.' They were published in the *Transactions, University Museum of Pennsylvania*, II, Pt. 2 (1907), p. 146, by W. N. Bates.

³ For the designs on these vases, cf. *Transactions*, 1907, p. 146, pls. XXXVII-XXXIX.

⁴ Mr. Bates, *op. cit.*, p. 151, figs. 7, 8, mentions this cylix and assigns it to our master. It was sold at auction in Paris in 1903 and its present whereabouts he marks as unknown.

terior: Girl being taken to school (?). Exterior: Women in conversation. The vase is stylistically very near to those just described.

11. Cylix in the Thorwaldsen Collection, Copenhagen.¹ Interior: Youth and woman in conversation. Clad in a mantle which leaves the right shoulder bare, and leaning against a knotted stick, a youth entreats a maiden before him, holding out his right hand. In his left hand he has a purse. She moves hesitatingly toward him from the left, clad in chiton and himation. Both wear fillets. Behind the youth, a stool, on the wall an alabastron. In the field between the two figures a fillet. Behind the maiden, $\delta \pi\alpha\iota\varsigma \kappa\alpha\lambda\acute{o}\varsigma$ in two lines with the four-stroke sigma. Around the design, five double meanders followed by red cross squares.

Exterior: Scene similar to that in the interior—six groups of two figures—one consisting of two women, the others of a youth and a maiden. They are dressed like the figures on the interior; the youths wear mantles which leave the right shoulder bare, and fillets, and often have canes. They entreat the maidens before them for favors. One shyly holds her mantle behind her back, another stretches out her left hand in refusal.

Group 2, side a, is similar to the interior of 1. A youth with a black bordered mantle wrapped about him leans on a staff and holds out an apple in his left hand toward a seated woman. She wears chiton, himation, and sakkos, and has an apple in each hand.

Group 2, side b, presents a juggling scene similar to the interior of 8. At the left a woman seated on a stool is juggling balls or apples before a standing woman clad in chiton, black bordered himation, and sakkos. The woman standing also holds an apple in her hand.

Around the exterior twice repeated on each side in two lines is the inscription, $\delta \pi\alpha\iota\varsigma \kappa\alpha\lambda\acute{o}\varsigma$, with the sigma done in four strokes.

The marks of our master are evident in many mannerisms, notably the profiles, the trick of pointing the forefinger, found also on the cylix in Hamburg, the inscription, meander pattern, mantles drawn up at the back of the neck and having black borders, and the well known figure of the woman wearing the sakkos. The eye is slightly more advanced than in the cylices

¹ Gerhard, *Auserl. Vasenb.* 297, 298.

hitherto noticed, with a stroke over the upper lid in some cases.

12. Cylix with cover in Boston Museum. Exterior in the red-figured style, cover in the white ground technique.¹

Interior; cover (PLATE XXVIII): Around the edge a pattern of laurel wreath with berries is left against the red ground and a curious opening has been made, doubtless in imitation of the human mouth. On the inner edge are the remains of teeth-like projections now broken away in part.

The interior design is enclosed within a brown circle and represents Apollo in the company of a seated Muse.² At the left the slender elongated figure of Apollo stands facing toward the front with head turned to right. He holds a dark red mantle behind his back, upheld in his left hand and resting on his right shoulder. His right hand grasps the garment which conceals it from beneath. The god's head is wreathed with laurel which was once gilded although only faint traces of the gilding now remain. The hair is caught up in the rear by this wreath and ends in curls. These, together with the curls about his face, are done in a thinned yellow varnish. At the right a Muse sits upon a rock that is outlined in a dilute wash, part of which has disappeared. She wears a brown peplos and rests her chin upon her right hand, holding a lyre in her left. The rim of the lyre is in relief and was once gilded, as was the bracelet worn on her right arm and, in all probability, the pin on her shoulder. Her hair is combed back from the forehead, except for a few locks about the face, in the fashion of the youth on the Berlin cup;³ It is rendered in a thinned yellowish brown varnish. The figures rest upon an exergue with a single meander pattern. Plastic dots once gilded occur four times on this design. The scene is one of unusual charm and deserves to be ranked as one of the finest specimens from the hand of our master in the white ground technique. The marks which betray his hand are evident first in the figure of Apollo. Compare with this figure the youth on the interior of 6,⁴ where the same slender proportions and a like treatment of anatomical details is found. The

¹ Fowler and Wheeler, *Greek Archaeology*, p. 508, fig. 400.

² Or a nymph, as Mr. Marshall, in a manuscript note, has suggested on the ground that the scene is erotic. I owe the reference to Mr. L. D. Caskey.

³ Hartwig, pl. 50.

⁴ *A.J.A.* 1909, p. 145, fig. 4. For anatomical details, see also 15b, *Satyrs*, and Furtw.-Reich., pl. 5, *Achilles*; for the hair, *Cephalus* in 4, I.

profile of Apollo, especially in the lips and the treatment of the hair are reminiscent of our master, no less than the garment upheld in the left hand and covering the right,¹ and the treatment of the foot in a frontal position.²

The exterior (Fig. 4) shows even greater similarities. On either side is the figure of a woman moving hastily to right and looking back to left. She wears a chiton with black bordered himation in each case and holds in each hand a branch with spirals, ending in a vine leaf. The figure is very similar in movement to the figures of the Maenads in 1 and to the women on the exterior of 11 in details. Beneath each handle a pal-



FIGURE 4.—CYLIX IN THE MUSEUM OF FINE ARTS, BOSTON; EXTERIOR

mette projecting into secondary palmettes with tendrils on either side.

13. Fragmentary white ground kylix in the Boston Museum.³ The vase must have been one of unusual size, approximating the Pentheseia kylix in dimensions. Diam. of foot, 0.115m. A plastic ring passes around the top of the foot; on the lower side two concentric circles in black paint, a wider and narrow, with a third where the stem begins. The exterior was probably dec-

¹ Cf. Maiden in 3a, 3b, PLATES XXV, XXVI.

² Furtw.-Reich., pl. 5, Ajax.

³ I owe this reference as well as the interpretation of the scene, suggested only hypothetically, to Mr. L. D. Caskey of the Boston Museum.

orated with designs in the red-figured technique but only a small edge in the color of the clay remains.

Interior (Fig. 5): Quarrel between two men. The scene may be the dispute between Diomedes and Odysseus over the Palladium. At the left against a white ground a bearded warrior draws his sword from his sheath with his right hand. He is shown in three-quarter back view and is nude except for a red mantle across his right shoulder and a red strap which held his sword sheath. On his back the end of a petasus together with the cord which held it is visible. The left hand held a spear, while the right, seen in back view, grasps the sword; the sword

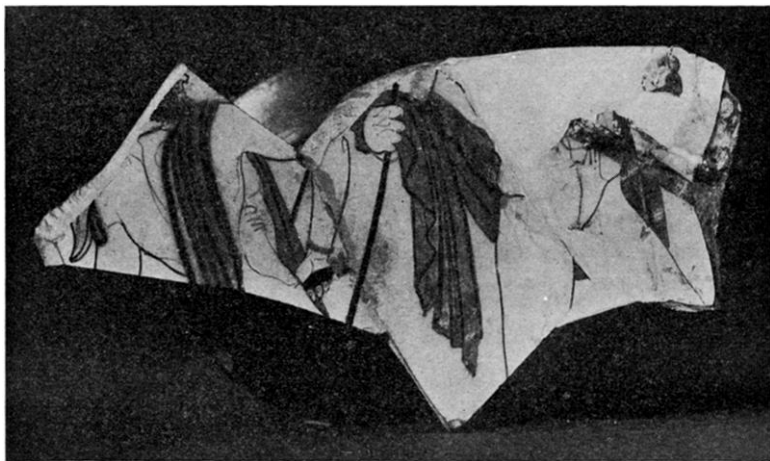


FIGURE 5.—FRAGMENT OF A WHITE GROUND CYLIX; BOSTON

handle is in relief and may once have been gilded. Above on the right arm is a bracelet in relief, probably once gilded.

At the right is a second figure. A red mantle passing behind his back rests on the forearms in front. His right hand grasps a spear (?), his left is missing. It may have held the palladium, as a bit of relief once gilded is seen just at the elbow. The sword sheath is done in red. The upper and lower parts of the figure are lost.

The painting recalls the work of the Penthesilea Master in the yellowish brown beard done in a dilute wash, in the drapery, and in the muscles of the trunk. Most characteristic is the rendering of the right hand which holds the spear; it is like Apollo's on the

Tityos vase or that of Ajax on the Penthesilea cylix. There is a splendid dramatic quality about the composition which also recalls our master and the work is probably to be assigned to his hand.

COTYLAE

14. Cotyle in the Metropolitan Museum, New York.

(a; Fig. 6) At the left a bearded man wearing a cap, a dotted chiton with dotted border, and over this a black-bordered himation, holds out a sheathed sword in his right hand toward a youth who moves hastily to right. In the youth's



FIGURE 6.—COTYLE IN THE METROPOLITAN MUSEUM; SIDE A

right hand is a helmet, in his left a spear. He wears a mantle fastened on the shoulder, leaving the right arm bare, and a sword. On the man's left arm a spear rests with point on the ground. The scene is interpreted as Odysseus and Telemachus. Brown is used on the hair and beard of the man and on the hair about the youth's face. Quite characteristic of our master are the treatment of the nostril, the protruding lips, and the pose of the youth's right leg.

(b; Fig. 7) Scene similar to (a). At the right a nude youth holds out a helmet in his right hand toward a bearded man. Over the youth's left shoulder is a mantle. In his left hand he holds a spear pointing downwards. The bearded man

who stands before him is given with body in full front view, head to right. A mantle is thrown over his left shoulder and drawn across his body in front with his right hand. In his left hand he holds a spear, point down. The beard is rendered in dilute brown and the eye is a large round circle with a dot in the centre. Between the two figures the inscription $\delta \pi α ι ς κ α λ ό ς$ is given in two lines.

Beneath the handles are two palmettes with tendrils. The work of the whole vase is exceedingly hasty.

15. Cotyle in the Boston Museum,¹ found at Vico Equense,



FIGURE 7.—COTYLE IN THE METROPOLITAN MUSEUM; SIDE B

formerly in the Bourgignon Collection. Diam. $27\frac{1}{2}$ cm., height $22\frac{1}{2}$ cm.

(a; Fig. 8) In the centre, Persephone rises from the earth clad in a Doric peplos with overfold girt round the waist. She wears a sakkos with a row of dots and looks to right, lifting her garment with both hands. The figure of Persephone is to be compared with the maiden in 3b, the Eos of 4, the Victory of 5, and the Eos of 7b; the motive of lifting the garment, with the figure of Ge on the Tityos cylix in Munich. At either side of Persephone goat-headed demons with the bodies of men dance, looking toward the central figure. They have the ears and pointed horns of

¹ Fröhner, *Annali*, 1884, pls. M.N. 205; Hartwig, *Röm. Mitt.* 1897, p. 91, 'Die Wiederkehr der Kora'; A.J.A. 1905, p. 157, P. Baur, 'Tityros.'

goats and manes like horses, done in a reddish wash. Above the head of Persephone, an ivy branch with berries is seen in the field.

(b; Fig. 9) Satyrs and Maenad. In the centre, a Maenad with a cantharus in her outstretched right hand and a thyrsus over her left shoulder, clad in a sakkos and the Doric peplos with overfold girt up at the waist, moves hastily to left looking back to right. At the left a bald-headed satyr dances moving to right; in his left hand a thyrsus with the tip on the ground. The foreshortening of the satyr's leg is unsuccessful. At the right a



FIGURE 8.—COTYLE IN THE MUSEUM OF FINE ARTS, BOSTON; SIDE A

satyr dancing with his left leg raised, reaches out both hands toward the Maenad.

Around the top of the cotyle is an ivy pattern which is similar to the pattern found around the interior of the Penthesilea and Tityos cylices. The leaves are left in the natural color of the clay, the berries and stems are a yellowish white. Below the designs a meander pattern in sets of 11 and 13 meanders with red cross squares (4) passes around the vase. Beneath the handles one palmette rises above another, with tendrils and secondary palmettes from each side. The work on the cotyle is very hasty but shows obvious connections with the Penthesilea

Master. Especially characteristic is the treatment of anatomical details seen in the satyrs.

16 (PLATES XXIX, XXX). White ground pyxis in the Metropolitan Museum, New York, representing the Judgment of Paris.¹ In the centre of the design the youthful Paris is seated on a rock resting his right hand on his right knee and his left hand upon a knotted club. He wears a reddish brown chlamys with red border, and a petasus tied round his neck and resting on his back. On his legs are high brown shoes with white accessories. His hair is done in a yellowish brown wash and his profile leaves no



FIGURE 9.—COTYLE IN THE MUSEUM OF FINE ARTS, BOSTON; SIDE B

doubt as to his connection with our master. Before him stands Hermes similarly garbed, with his caduceus in his right hand and his left hand open in gesture. He is followed by the three goddesses. Hera comes first, elaborately dressed in an Ionic chiton with deep overfold and a pattern of crosses. Over this garment a reddish brown himation with a white pattern and border of deeper red is worn. On her head is a crown and a dotted veil, recalling the headdress of Ge on the Tityos cylix; in her right hand she holds a sceptre. The figure is posed in a frontal position with the head turned to the left. Facing Hera is Athena

¹*Bull. Metrop. Mus.* III (1908), p. 154.

wearing a reddish brown Doric peplos with red border and a white pattern. Her aegis covers her breast and she is crowned like Hera. In her left hand a helmet is held similar to that found on 6, 14a and b; in her right a spear with point resting on the ground. The treatment of the hair of Athena recalls similar work by our master, especially the Tityos cylix. Behind the goddess are Eros and Aphrodite in conversation. The young Eros stands stiffly before his mother holding a fillet in his hands. His wings are done in a fashion similar to that found in the interior of 4 and 5, 7a and 7b. Aphrodite holds a phiale in her right hand and grasps her himation, which is drawn up over her head, with her right hand. She wears the Ionic chiton undergirt and a crown. At the left of Paris is a bearded male figure wrapped in a red bordered reddish-brown himation which leaves the right shoulder bare. He holds out a staff in his right hand. Perhaps he is Priam (?)—or merely a shepherd. In countenance he is reminiscent of the fallen Tityos on the Tityos cylix.

The pyxis is an exquisite piece of polychromatic work against a white ground. Especially frequent is the use of the reddish brown and yellow. A dilute wash is used for the hair. The cover is also beautifully fashioned with a series of meanders and red cross squares around the edge followed by rich palmettes within, while nearest the knob is the egg and dart. On the exterior twice rendered is the inscription $\delta \pi \alpha \iota \varsigma \kappa \alpha \lambda \acute{o} \varsigma$. It is especially interesting to see that the Penthesilea Master did not abandon the white ground technique of his early days but carried it on into his later style. The profiles, eyes, hair, wings, helmet—all connect our vase with the Penthesilea Master as well as minor characteristics such as the outstretched hand and the mantle which leaves the right shoulder bare. This vase no less than the Orpheus cylix shows a combination of the qualities of the "Pferdemeister" and the Penthesilea Master.

17. Kalpis in Memorial Hall, Fairmount Park, Philadelphia. In the centre of a group of three figures stands a young woman clad in chiton, himation, and snood with a circle on it. She holds a basket in her right hand and converses with a youth at her left, turning her head to the left. The youth has short, curly hair and wears a chiton under his himation. In his left hand he holds a fillet. At the right of the scene is a young girl wrapped in a bordered himation that covers both her hands. Her hair is long and she wears earrings. Behind the central

figure is a stool with striped and dotted cushion. Below the design runs a meander pattern with red cross squares. A reddish dilute wash is freely used, especially on the hair of the central figure.

If we examine details of style found in the works of the Penthesilea Master, they are roughly as follows: the eye is of the developed transitional type, mostly without the stroke over the upper lid; rarely, the circle with the round dot is found, as in the New York cotyle. The nostril is rendered by a single oblique line, straight or slightly curved and giving the nose a pinched look. The lips are pouting and protruding in character. Even in his best examples the artist scarcely escapes these mannerisms in the rendering of nostril and lip. Ears are done in various ways—in the fashion of the letter *C*, upright or again inverted: at times they are rendered with a smaller *c* within, and with even more complicated details. Not only single details, but also the general shape of the head is individual in our master, and the characteristic profile is without relief lines. Hair is rendered by a dilute wash. Usually it is curly at the ends and about the face. Often it is long and drawn close together on the back below the neck without a band, as Apollo's on the Tityos vase and that of youths on the exterior of the Penthesilea cylix.

The rendering of the trunk muscles is best seen in the figure of Apollo on the covered cylix in Boston and on side (b) of the New York cotyle. They are usually separated into three parts by lines in a dilute wash. The navel is represented by a circle with a black arc above it at times. Breasts of men are usually of the type seen in the Boston cylix just mentioned and the cotyle just cited. Nipples are indicated by brown circles. Breasts of women are deep but not prominent, as in the Eos and Cephalus vase in New York. They are commonly indicated by two swelling lines. Hands are rather carelessly drawn. Often they are shown with the fingers outstretched, wide apart, and two lines drawn across the palm next to the fingers. At times the finger points outward as in 5a, 11, Furtw.-Reich. 56.

Knees are often turned in, throwing the outer side of the foot forward. The feet are usually placed in profile in both cases or in full front view—very rarely with a combination of the two. Ankles are drawn by a simple curved line or a partially drawn ellipse.

The meander and red cross squares are used about the design.

The palmette is single with tendrils (cf. Furtw.-Reich., I, p. 280), or double with tendrils and vine leaf. Four times the ivy pattern with berries is used. The inscription is very often in two lines $\delta\ \pi\alpha\iota\varsigma\ \kappa\alpha\lambda\acute{o}\varsigma$ —at times with the four-stroke sigma. Fondness for sakkoi, snoods or kerchiefs on the hair of women, for mantles on youths and men, leaving the right shoulder free, for the Doric peplos on women and the Ionic chiton with overfold, is shown. The subjects are mostly mythological and erotic.

It is thus seen that the Penthesilea Master was a great innovator. Shapes, techniques, the mythological and genre subject interested him. At times he dashed off a vase hastily with little to recommend it. A certain class of vases show youths in conversation wrapped in mantles like the Würzburg cylices, or erotic scenes—all of trivial value. But when he chose, the Penthesilea Master could rival the works of the great masters of wall painting. In this class beside the Penthesilea and Tityos cylices and some of the white ground vases, such works as the pyxis in New York with the Judgment of Paris, the Boston cylix with Apollo and the Muse, and the deep-bowled cylix in Boston deserve to be placed. They show a certain striving to attain the effects gained by the wall paintings of the time.

The works of our master continually reveal his individuality—more by the profiles of his figures and little mannerisms of style than is the case with most painters. It is true that like Brygos he was fond of color and gold on his vases, that he resembled Hieron at times in the poses of his figures. These things were the common stock of trade for the vase painters of the time and they may in common have taken many ideas from the great paintings of this epoch. Their shops must also have been side by side in Athens and the exhibition of a splendid vase by one master must have brought admiration and imitation by other painters. The considerable number of vases from the hand of our master would suggest that like the prolific Nikosthenes he had a workshop of his own.

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